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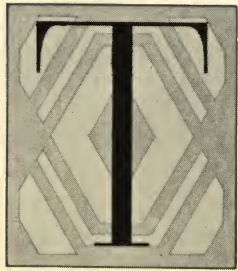
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FINE FLOORS

THE GOODYEAR TIRE & RUBBER COMPANY, INC.
AKRON, OHIO



TWO-TONE DARK RED
A reproduction of the color and texture available in Goodyear Rubber Flooring



THE problem of a suitable floor is not a new one. Down through the centuries it has played a part. From the time of the cave-dweller there have been various transitions, depending on the medium available and the state of civilization which determined how it should be employed.

The dirt floor of the caveman gave way, (probably at the solicitation of his mate,) to one of clay, which was harder and hence easier to care for; the clay floor was replaced by brick or tiles as man's knowledge increased. History reports that Babylonia was built, and rebuilt, entirely of clay. Here lack of transportation facilities may have influenced the result—the stones of distant quarries if known to the Babylonians were apparently not utilized. Yet in the contemporary civilization of Egypt 3,500 years before the Christian Era marvels were accomplished in the handling of huge stones, by artisans of rare skill working with marble and stone; these men utilized mosaics. Our best examples of present-day mosaics are taken from the work of the Romans, unearthed in England, at the depth of the plowshare fifteen hundred years or more after the passing of the invaders.

We are still guided by the restored illustrations of the floors of classical architecture and the Byzantine period. We have examples of the beautiful tiles of Persia and Spain; and the brown and black tile of the Middle Ages, preceding the common use of wooden floors. When we compare all of these with what we use today, we realize how gradual is the transition from one medium to another. All of these floors have set a precedent which we are following in our monumental architecture where floors must be enduring and acceptable in texture and color.



Corridor of A. G. Becker & Company, Chicago, Illinois. Samuel A. Marx, Architect

The difficulties of replacing them with a more pliable medium are readily comprehended. Any medium adopted as a substitute must be suitable for structures of considerable architecture pretension. It is fortunate, therefore, if when a resilient, noiseless material is needed, rubber flooring can be utilized without detriment.

Goodyear Rubber Flooring now can be utilized successfully as a substitute for elaborate marble floors in panels and geometrical designs. The reason is, that in its new form Goodyear Flooring will have the proper texture and color. It will be offered resembling so closely variegated marbles, travertine stone and pottery tile, that when installed it will suggest a pleasing substitution. This new product will replace the emphasized rubber flooring recognized as the usual market product.

In using rubber as a flooring the idea is to gain all the advantages which that material possesses over many other materials, and at the same time create a result which is not inferior in appearance. As we have noted in the preceding paragraphs, marble, stone, and ceramic tile established a precedent which is still being followed in monumental buildings where these materials are usually selected for their richness and enduring qualities, and where any reasonable amount of expense and labor is justifiable.

When other considerations enter into the problem, such as — first cost of installation and the noiseless, pleasant, underfoot quality, which is so highly appreciated, then one of the most important and satisfactory floorings is rubber.

Marble and stone, pottery and quarry tile, have a remarkable color texture, which makes them important in architecture. Any material which may be substituted for these, must be such a satisfactory substitution that no loss is apparent in its adoption.



*Smoking Room of the S. S. Pennsylvania of the Panama Pacific Line
Naval Architect, Decorator, Barnet Phillips*

This is quite possible in the adoption of Goodyear Rubber Flooring. "New textures" are now offered which are a substitute for any of the accepted materials we have mentioned.

Formerly the proper trend, and the limits of manufacture, made one style of rubber flooring about all that could be obtained. We have reference to the "many colored marbles" in rubber laid in checker-board patterns and used without restraint in very large areas. Such floors are still appropriate for certain installations, but for others they are not acceptable. Other textures are needed, and for such cases the new textures of Goodyear are applicable. Most any design now being undertaken in terrazzo, marble, or stone, or a combination of the latter, can be reproduced in the new Goodyear Rubber Flooring. An endeavor has been made to cover the field of architectural design in all cases where floors in stone or ceramic materials have been previously considered essential.

In the adoption of rubber for a floor, it is of particular importance that the most suitable design be obtained, and executed in the most pleasing colors. A result that is disappointing can usually be traced to a neglect of these considerations.

It can be readily demonstrated from good architectural examples, that the following considerations apply to most all problems of floor design.

In small vestibules and small rooms, tiles about 6" square are appropriate.

For medium size rooms, under 30 feet in length, with ceiling heights under nine feet, 9" x 9" tile is a safe size. Larger rooms can safely have 12" x 12" tile. If the design calls for 12" tile with narrow strips between, these strips can be 3" or 6" in width. Very large rooms, with ceilings over nine feet in height, may have a design of 18" squares



*Rubber flooring in Council Chamber, City Hall, Los Angeles, California
John C. Austin, Albert C. Martin, John Parkinson, Architects*

with alternate squares broken up into a pattern and the remaining squares plain or 18" squares with strips in between. When the floor is broken up into panels, as in a corridor, with elaborate borders around the panels, then the strips dividing the field of the panels can be as narrow as 2½" to 3".

If the 18" squares are used in a large room, with only a simple narrow border, then the strips between the 18" squares can be as much as 6" in width. Corridors are often made too pronounced by the use of checker-board patterns in bright colors. Often there is too much free surface for such a treatment. This can be helped by the selection of the darker colors, with very little mottling, or by the use of plain colors. All-over patterns for corridors, utilizing a border of a different color, joined by cross panels to break up the extreme length of a narrow passage, are very effective.

In these all-over patterns, the idea is to select the tile which produces a substitute for a stone or plain marble floor, or a stone floor with marble borders.

Many pleasing effects can be obtained by using a design in rubber which is a substitute for pottery tile necessary in Spanish and Mission architecture.

Another idea for the all-over pattern in corridors, or even rooms, is to lay the tile on the diagonal and at the corners lay a smaller tile in different tone or color laid in the square. As an illustration — a two-tone dark gray tile 9" x 9" laid in the diagonal, with the corners of the tile cut off to permit the insertion of a 3" x 3" two-tone tan tile laid on the square.

These spots or "accents" likewise occur when narrow strips are laid between square tiles, at the points where the strips cross one



*Reference and reading room, Mandelle library of Kalamazoo College, Kalamazoo, Michigan
Amyat Embury, Architect*

another. In a design of Spanish pottery tile executed in Goodyear Rubber Flooring, the spots or "accents" are often in more than one color. A Spanish design, using brown tile 9" x 14", would be relieved from monotony by "accents" of blue and gold, red and blue, or cream, red and gold. Such "accents" would be 2½" x 2½" in size.

Plain colors are very effective when suitably selected and usually they look best in dark colors, when used in a checker-board design. This is particularly true about dark floors when the walls are light, painted plaster, and the doors and door trim are in hard wood, which makes the darker floor seem appropriate.

If the design is modern and contrasting solid colors are selected for the floor, some of these should be light and in the pastel shades perhaps. A room or corridor, with light painted walls and light painted doors, can utilize successfully tile which substitutes well for stone, or marble—that is—a stone field with marble borders, or an all-marble effect.

Generally speaking, a darker tile floor helps a light painted room without decorated walls, and very little color in the hangings and furniture. When the light painted room has frescoed walls and colorful furniture, it is best to keep all real color out of the floor by using a tile substitute for Travertine, stone, or a very light single tone marble, and then add a border of two contrasting marble substitutes in rubber, rich in color.

Rooms with dark panelled walls and ceilings—old oak or dark walnut—need colorful hangings and furniture to brighten the room, and the tile floor should be fairly light—that is—"marble" in browns and tones of tan and yellow for example are needed, and the floor looks better without any contrasting color, except for a narrow border of black. Let the hangings and other furnishings do the decorating, not the floor.



A conservative design of Goodyear Rubber Flooring in the offices of the President of The Central States Life Insurance Company, St. Louis, Missouri

If the wood panelled walls are light in tone, say very light antique oak, then a darker tile floor, with walnut finished furniture, will give the proper result. Such a floor makes a "firm foundation" and assumes the proper place in the scheme of decoration.

As previously mentioned, contrasting colors used in large spaces have their chief application in the "Modern" interior where the old-fashioned rule of making the floor dark and the ceiling light is often reversed. It is perhaps generally accepted, however, for any type of floor covering, that different tones of the same color in any one space give the best result and have the widest application. Different tones of green, cream, gray, brown, blue and red, are available in the new Goodyear Rubber Flooring so that almost any desired color scheme is assured. It is well to bear in mind that the floor is about the last thing observed in entering a room, so that the use of various tones of a pronounced color is seldom advisable.

Another point frequently overlooked in the selection of floor covering, especially tiling, is the importance of avoiding wide contrasts in the design and color of adjoining spaces. Adjoining spaces seem to be larger when the floor covering is very similar in design and color.

The new Goodyear Rubber Flooring has been generally acknowledged as having many commendable physical characteristics. It is easily installed and economically maintained. It has, with reasonable care, long life and enduring freshness. It is resilient. Finally, it has the engaging beauty of a fine floor.

It has been chiefly on these qualities that it has found a place in the better architecture of today.



Smart and modern, architecturally and decoratively correct; these quiet, long-wearing floors of resilient rubber blend ideally with the atmosphere of the home



Goodyear Rubber Flooring in simulation of plank flooring

This plate is typical of the floors used in the main lobby of office buildings. When executed in rubber it has a similar application and in addition can be used in apartment houses and other buildings where the noiseless, pleasant underfoot quality of rubber is considered desirable, and where rubber floor covering recommends itself on account of ease in maintenance.

BROWN SCHEME

As Pictured

			No
Field and Outer Border	-	-	706
Two Broad Feature Borders	-	-	700
Checker-board Border	-	-	401-801
Plain Border	-	-	300
Straps of Field	-	-	703
Accents of Field	-	-	401

Suggested Gray Scheme

			No.
Field and Outer Border	-	-	503
Two Broad Feature Borders	-	-	404
Checker-board Border	-	-	402-408
Plain Border	-	-	308
Straps of Field	-	-	406
Accents of Field	-	-	402



